

Komodo

Screenplay by

Nicholas P

E-mail: nickpaul2020@gmail.com
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FADE IN:

INT. DINING AREA-CHINESE RESTAURANT-NIGHT

A line full of men sit at a table. HENCHMEN #1, #2, #3 and #4 (20's)

A man raises his hand up, holding a **shot glass**. JOSHI (45)

JOSHI (SUBTITLE)
(In Japanese)
Saki!!

A woman rushes towards Joshi. WAITRESS (30's)

WAITRESS (SUBTITLE)
(In Chinese)
We don't serve Saki, sir?

Joshi slaps the Waitress across the face.

The Waitress stands up and runs away.

JOSHI
(laugh)

A woman stands up from a booth. YOUNG GIRL (25) She steps towards the **microphone**, and snatches it from the **stand**.

Young Girl looks around.

Music plays.

YOUNG GIRL
*The night we met, I knew I needed
you so, and if I had the chance,
I'd never let you go.*

Her eyes look in Joshi's direction. She steps towards the tables.

YOUNG GIRL (CONT'D)
*So, won't you say you love me? I'll
make you so proud of me. We'll make
'em turn their heads every place we
go.*

Young Girl steps behind Joshi. She massages his back.

JOSHI
Oh!!
(laugh)
Ahh!!

Her hand reaches behind his neck, while the other hand caresses his throat. Young Girl pushes his head down.

YOUNG GIRL

*So won't you, please, be my, be my
baby, be my little. baby, my one
and only baby. Say you'll be my
darlin, be my, be my baby be my
baby now. My one and only baby.
Wha-oh-oh-oh.*

She twists his neck, snapping it.

His head drops to the table.

Henchmen #1 and #2 draw their guns on Young Girl.

Young Girl smiles.

YOUNG GIRL (V.O.)

*I know what you're thinking. What
did he do for me to snap his neck
in the middle of a perfectly good
solo. To know, I have to take you
back to the beginning.*

CUT TO:

INT. NURSE-HOSPITAL-DAY

SUPER: TWENTY-FIVE YEARS EARLIER

A woman holds a newborn girl in her arms. NURSE (20's)

NURSE (SUBTITLE)

(In French)

*So long little one. May you find
the right family.*

NUN (20's)

A Nun steps towards the Nurse.

The Nurse hands the newborn to her. She kisses her on the cheek.

NURSE (SUBTITLE) (CONT'D)

(In French)

Goodbye.

The Nun steps away with the newborn.

NURSE (CONT'D)
 (cry)
 (sob)

CUT TO:

EXT. ZOO-DAY

SUPER: TEN YEARS LATER

A *Komodo Dragon* devours a *monkey*.

A classroom of CHILDREN gathers in front of the *enclosure*. A girl leans on the fence and looks in amazement as the Komodo Dragon eats its prey, but there is not a frown of sadness, just a deep dark stare. YOUNG GIRL (10) She smiles, feeling satisfied with seeing the Komodo Dragon enjoy it's meal.

CUT TO:

EXT. STREETS-NIGHT

A boy stands in front of a private school. AUBIN (11)

AUBIN (SUBTITLE)
 (In French)
 Young girl!!

YOUNG GIRL (SUBTITLE) (O.C.)
 Shh!!!

CUT TO:

INT. DORM ROOM-GIRL'S SCHOOL-NIGHT

Young Girl opens the window and looks down at Aubin.

YOUNG GIRL (SUBTITLE)
 (In French)
 Where have you been?

AUBIN (SUBTITLE)
 (In French)
 Right here!!

YOUNG GIRL
 Shh!!

AUBIN (SUBTITLE)
 (In French)
 Let me in already!

YOUNG GIRL
Shh!!

CUT TO:

INT. HALLWAY-GIRL'S SCHOOL-NIGHT

YOUNG GIRL
Come on!

AUBIN
Okay.

Young Girl leads him down the hallway.

YOUNG GIRL (SUBTITLE)
(point)
(In French)
The showers are down there.

She hands him a **towel**.

YOUNG GIRL (SUBTITLE) (CONT'D)
(In French)
Hurry up!

AUBIN (SUBTITLE)
(In French)
Okay!

YOUNG GIRL
Shh!!

CUT TO:

INT. SHOWER ROOM-GIRL'S SCHOOL-NIGHT

Aubin looks at himself in the mirror.

AUBIN
Ahh!!

MOTHER SUPERIOR (SUBTITLE) (O.S.)
(In French)
Who's in there!!

Aubin sits and lies down in the **bathtub**.

AUBIN
(breath)

The door opens.

A woman steps in. She steps towards the foggy mirror and touches it with the ends of her fingers. MOTHER SUPERIOR (40's) Mother Superior looks back at the door.

MOTHER SUPERIOR (SUBTITLE)
(In French)
I know you're in here!!

She pulls the door open and steps out of the bathroom.

CUT TO:

INT. HALLWAY-GIRL'S SCHOOL-CONTINUOUS

Aubin crouches down to the floor and steps towards the open window. He climbs out and looks down at the bottom.

Mother Superior grabs his hand.

MOTHER SUPERIOR (SUBTITLE)
(In French)
Got you!!!

AUBIN
Ahh!!!

He pulls away from her.

MOTHER SUPERIOR (SUBTITLE)
(In French)
Come here you dirty little --

Aubin falls to the ground.

CUT TO:

EXT. STREETS-NIGHT

Aubin lies dead on the ground.

A group full of people stand. TOWN PERSONS #1, #2, #3 and #4 (40's)

TOWN PERSON #1 (SUBTITLE)
(In French)
He's dead!

CUT TO:

INT. HALLWAY-GIRL'S SCHOOL-CONTINUOUS

Young Girl rushes towards the window. She leans over the edge and looks at Aubin's DEAD BODY.

YOUNG GIRL
(cry)
(sob)

Mother Superior grabs a hold of Young Girl's ear.

YOUNG GIRL (CONT'D)
Ahh!!

She pushes her down the hallway, walking her to her dorm room.

CUT TO:

INT. DORM ROOM-GIRL'S SCHOOL-NIGHT

The door opens.

Young Girl falls to the floor.

MOTHER SUPERIOR (SUBTITLE)
(In French)
Stay in here!!!

Mother Superior grabs the doorknob and slams the door shut.

Young Girl stands up and rushes to the window. She looks down at the ground.

The **sheets** on the bed give her an idea, along with the sheets in the closet.

CUT TO:

EXT. STREETS-NIGHT

Young Girl climbs down a sheet used as a rope. Her feet touch the ground.

The sight of Aubin's blood in her eyesight.

YOUNG GIRL
(sob)
(cry)

MOTHER SUPERIOR (SUBTITLE)
(In French)
(yell)
Where are you!

Young Girl runs into an alley.

CUT TO:

EXT. ALLEY-NIGHT

Young Girl climbs into a **carriage** and covers herself with a **tarp**.

CUT TO:

EXT. ZOO-DAY

The carriage passes by the gate to the entrance to the zoo.

Young Girl stands right in front of the gate, staring a hole right into it.

CUT TO:

INT. ENCLOSURE-ZOO-DAY

Young Girl steps right into the middle of the enclosure. She looks around.

A Komodo Dragon steps out of the cave.

YOUNG GIRL (V.O.)
I wanted to be there. I wanted to
be its last meal.

She closes her eyes.

YOUNG GIRL
(breath)

Young Girl kneels down to her knees and extends her arms out.

A man grabs Young Girl from behind and drags her out of the enclosure. SOTA (48)

CUT TO:

EXT. ZOO-DAY

Sota pushes Young Girl away.

She looks at him.

SOTA
You stupid little girl!!

YOUNG GIRL
What!

SOTA
You almost got yourself killed!

YOUNG GIRL
That was the plan.

SOTA
(wave)
Get out of here!!

Sota turns around.

YOUNG GIRL
(cry)
(sob)
Please? I have nowhere else to go.

He pushes the gate open.

SOTA
Come on -- stupid girl.

She wipes her eyes and follows him into the zoo.

CUT TO:

INT. KITCHEN-ZOO-DAY

Sota steps into the kitchen.

SOTA
Sit!!

Young Girl looks at the **crates** in front of the **table**.

YOUNG GIRL
Where are your chairs?

SOTA
Right there!

Young Girl sits on a crate.

Sota scoops **rice** into a **bowl**. He sets the bowl down on the table.

SOTA (CONT'D)

Eat!

She shovels the rice into her mouth, eating it like there's no tomorrow.

Sota steps towards the table.

SOTA (CONT'D)

Slow down stupid girl!

Young Girl stops eating.

YOUNG GIRL

I'm not stupid.

He sits down on the crate across from her.

SOTA

What's your name?

She looks around, confused.

YOUNG GIRL

-- um --

SOTA

(shake head)

-- Stupid girl.

YOUNG GIRL

I'm not stupid!!

SOTA

Eat! You got work to do.

Young Girl sticks her fingers into the rice and shovels it into her mouth.

Sota hands her a **spoon**.

She takes it and begins to eat again.

CUT TO:

INT. ENCLOSURE-ZOO-DAY

Sota tosses a **dead rabbit** in. He shuts the gate to the enclosure.

YOUNG GIRL
I thought he only eats live things.

SOTA
Dead rabbits too.

Sota steps towards another enclosure.

SOTA (CONT'D)
Come on, we got other animals to feed!

CUT TO:

INT. BASEMENT-ZOO-NIGHT

The light of a **candle** lights up the basement.

Young Girl sits on a **cot**.

Sota sets a candle down.

SOTA
There's plenty of blankets in here.
Get some rest.

Sota turns around.

YOUNG GIRL (O.C.)
Thank you.

He looks back at her.

SOTA
Don't thank me. Not yet. You still got a lot to learn.

Sota steps up the steps.

SOTA (O.C.) (CONT'D)
Good night.

Young Girl lies back on the cot.

YOUNG GIRL
(breath)

She closes her eyes.

CUT TO:

EXT. BALCONY-EIFFEL TOWER-NIGHT-FLASHBACK

At the third floor of the Eiffel Tower, Aubin and Young Girl stand at the balcony.

Aubin pulls out a **ring box**. He looks at the ring inside.

YOUNG GIRL (SUBTITLE)
(In French)
What are you hiding there?

AUBIN (SUBTITLE)
(In French)
It's a surprise.

YOUNG GIRL (SUBTITLE)
(In French)
I want to see!

He turns his back on her.

AUBIN (SUBTITLE)
(In French)
Okay! Hold on!

Aubin looks back at Young Girl.

AUBIN (SUBTITLE) (CONT'D)
(In French)
Close your eyes first.

YOUNG GIRL (SUBTITLE)
(In French)
Ah! Alright!

Young Girl closes her eyes.

He turns to her, opens the ring box and holds it in front of her.

AUBIN (SUBTITLE)
(In French)
Open them!

She opens her eyes and sees the ring in the box.

YOUNG GIRL (SUBTITLE)
(In French)
Oh my!

Young Girl slides the ring on her ring finger.

AUBIN (SUBTITLE)
(In French)
Happy birthday!

YOUNG GIRL (SUBTITLE)
(In French)
That's not today.

AUBIN (SUBTITLE)
(In French)
It's not?

YOUNG GIRL
(shake head)

AUBIN (SUBTITLE)
(In French)
Okay. It's your wedding ring.

Young Girl smiles.

YOUNG GIRL (SUBTITLE)
(In French)
Really?

AUBIN (SUBTITLE)
(In French)
Yes.

She hugs him.

YOUNG GIRL (SUBTITLE)
(In French)
Yes!

CUT TO:

INT. BASEMENT-ZOO-BACK TO PRESENT

Water drops on Young Girl's face.

YOUNG GIRL
(breath)

She looks at Sota.

YOUNG GIRL (CONT'D)
What are you doing!

SOTA
Time to get up!

CUT TO:

INT. ENCLOSURE-ZOO-DAY

From enclosure to enclosure, Young Girl tosses dead rabbits and rats in for the cold-blooded reptiles.

At the top of the balcony, above the enclosures, Sota sits on one foot in a mediation position.

CUT TO:

INT. KITCHEN-ZOO-NIGHT

Young Girl sits on one foot, attempting the meditation position on a crate. Her eyes closed.

SOTA (O.C.)
What are you doing!!

Young Girl loses her balance and falls to the ground.

YOUNG GIRL
Ahh!!!

She looks at him.

YOUNG GIRL (CONT'D)
Meditating.

He sets a bowl of rice down on the table.

SOTA
Eat!

She grabs a spoon.

CUT TO:

EXT. BALCONY-ENCLOSURE-NIGHT

Sota sits on one foot, meditating.

Young Girl steps towards him. She can't help but stare at him.

SOTA
It's not polite to stare.

She jumps from the sudden outburst.

He opens his eyes.

YOUNG GIRL
How do you do that without falling
backwards?

SOTA
Easy, don't look down.

YOUNG GIRL
(laugh)
That's not what I meant.

SOTA
I know what you meant.

He jumps down from the ledge.

SOTA (CONT'D)
Are you sure you want to learn?

YOUNG GIRL
Yes.

SOTA
Okay.

CUT TO:

INT. ENCLOSURE-ZOO-DAY

Young Girl hangs upside down by a rope.

YOUNG GIRL
How does this help me?

SOTA
If you're stuck in an ugly
situation and there's no one to
show you the way out, what do you
do?

YOUNG GIRL
I don't know.

SOTA
Then you're as good as dead!

She closes her eyes.

CUT TO:

INT. KITCHEN-ZOO-DAY

Young Girl steps into the kitchen.

Sota writes on a piece of paper.

YOUNG GIRL
Good morning!

She looks around the kitchen.

YOUNG GIRL (CONT'D)
No breakfast?

He looks back at her.

SOTA
No.

YOUNG GIRL
What am I supposed to do then?

Sota hands her a list.

SOTA
Go to the market.

Young Girl takes the list.

YOUNG GIRL
What?

He looks at her.

SOTA
Little piggy.

He walks out of the kitchen.

YOUNG GIRL
I'm a pig now!

SOTA (O.C.)
I said piggy.

CUT TO:

EXT. PARIS MARKET STREET-DAY

Young Girl steps by the VENDERS, trying her best not to look each one of them in the eyes, guilt hitting her in the stomach as she walks by.

She looks at the back of the list.

YOUNG GIRL
(read)
François? Restaurant?

CUT TO:

INT. DINING AREA-RESTAURANT-DAY

The door opens.

Young Girl steps in.

YOUNG GIRL
Hello?

A man steps out of the kitchen. FRANCOIS (39)

FRANCOIS
Hi, how can I help you?

YOUNG GIRL
(wave)
Sota sent me.

FRANCOIS
Oh!

He steps towards her and takes the note out of her hand.

FRANCOIS (CONT'D)
I'll be right back.

Young Girl looks behind him.

Francois looks at her.

FRANCOIS (CONT'D)
Stay here.

He steps into the kitchen.

She steps towards the counter, peeking through the doors.

CUT TO:

INT. LAB-RESTAURANT-DAY

Desktop computers and **laptop screens** lighting up the lab. Men and women type on the **keyboards**. HACKERS #1, #2, #3 and #4 (20's)

Young Girl steps into the lab, looks around and is amazed of all the technology that's right in front of her.

YOUNG GIRL (V.O.)
I have found something new.
Something that gave me the power,
and the strength. All the things
that make people drop to their
knees when the truth is about to
come out.

FRANCOIS (O.C.)
Hey!!

Young Girl looks at Francois.

Francois grabs Young Girl from her arm and pushes out of the lab.

CUT TO:

EXT. RESTAURANT-DAY

Francois pushes Young Girl out.

The door slams shut.

Young Girl pounds her hands on the door.

YOUNG GIRL (V.O.)
It was over for him, but I was
nowhere near done with getting into
the candy store.

Day turns into night.

Young Girl sits across the road from the restaurant.

Francois steps outside and locks the door.

CUT TO:

INT. DINING AREA-RESTAURANT-DAY

Francois looks through the **blinds**.

Hacker #1 steps towards Francois.

HACKER #1 (SUBTITLE)
(In French)
Why don't you let the little girl
in? Who is she going to tell?

FRANCOIS (SUBTITLE)
(In French)
That's the whole point. I don't
trust her.

HACKER #1 (SUBTITLE)
(In French)
What's the worst she can do?

FRANCOIS (SUBTITLE)
(In French)
My point exactly.

CUT TO:

EXT. STREETS-NIGHT

Asleep on the sidewalk, Young Girl lies. A not so safe place
for a little girl to be out in the open streets.

Francois steps towards her. He leans down and lifts her up
from the ground.

CUT TO:

INT. LAB-RESTAURANT-NIGHT

Francois cover Young Girl with a blanket. He steps towards
the door and flips the light switch off.

CUT TO:

INT. KITCHEN-RESTAURANT-NIGHT

Young Girl washes plate after plate. A plate falls to the
floor.

Francois steps past. He looks at Young Girl.

FRANCOIS
Clean it up!

She crouches down and picks up the pieces of the plate.

YOUNG GIRL (V.O.)
To get to the next step, I had to
earn it from the kitchen to the
lab. Like all parents do with an
allowance. That was mine.

CUT TO:

INT. LAB-RESTAURANT-CONTINUOUS

Hack #1 types on the keyboard.

Young Girl watches every key punched in.

HACKER #1 (SUBTITLE)
(In French)
Now, watch!

He hits the **ENTER** button.

MONITOR SCREEN

A government website appears.

HACKER #1 (O.C.) (CONT'D)
That's it. Do you see?

YOUNG GIRL
Yes.

BACK TO SCENE

He taps on the **ESC** button.

HACKER #1
That's it for today.

Hacker #1 stands up and steps out of the lab.

Young Girl looks at the desktop computer and Hacker #1, feeling confused. She reaches her finger close to the keyboard.

HACKER #1 (O.C.) (CONT'D)
No!!

She rushes away.

CUT TO:

INT. ENCLOSURE-ZOO-DAY

A dead rabbit is tossed into the Komodo Dragon's enclosure.

Sota looks at him and smiles.

SOTA
Good morning my friend. Enjoy your meal!

He steps away and turns.

Young Girl stands and looks at him.

SOTA (CONT'D)
I thought you lost your way back.

Young Girl lifts a bag of rice up.

YOUNG GIRL
I'm not done learning.

He turns his back to her.

SOTA
(wave)
Come! We got a lot of work to do.

She follows him.

CUT TO:

EXT. ROOFTOP-ZOO-DAY

Young Girl looks down at the bottom.

A **bungee cord** is wrapped around her legs.

SOTA (O.C.)
Do you see it?

YOUNG GIRL
What?

He pushes her.

YOUNG GIRL (CONT'D)
(scream)

Young Girl drops down. She springs back up.

Sota smiles.

SOTA
Now you're getting it!

YOUNG GIRL
Can I get off this thing now!

SOTA
No!!

CUT TO:

INT. ENCLOSURE-ZOO-CONTINUOUS

Young Girl walks on a tight rope above the Komodo Dragon's enclosure blindfolded.

YOUNG GIRL
Is it necessary for me to be
blindfolded?

SOTA
Yes!!

YOUNG GIRL
Okay. Take a chill pill.

SOTA
Keep going!!

She walks across the rope.

YOUNG GIRL
Now can I take this off?

SOTA
No!

Young Girl turns around and walks to the other side of the rope.

CUT TO:

INT. BASEMENT-ZOO-NIGHT

Young Girl sits.

YOUNG GIRL
(breath)

SOTA (O.C.)
Good night!!!

She lays back and closes her eyes.

CUT TO:

EXT. BALCONY-ENCLOSURE-DAY

YOUNG GIRL (O.C.)
Sota!!

Young Girl rushes to the ledge of the balcony. She looks down and sees Sota with Joshi.

CUT TO:

INT. ENCLOSURE-ZOO-DAY

Sota is bowed down to the ground, eyes focused away.

Joshi walks in circles around him.

JOSHI (SUBTITLE)
(In Japanese)
Remember who protects you and this
little zoo.

SOTA (SUBTITLE)
(In Japanese)
I remember.

JOSHI (SUBTITLE)
(In Japanese)
Good.

Joshi reaches his hand out for Sota's.

Sota grabs a hold of his pinky finger.

JOSHI (SUBTITLE) (CONT'D)
(In Japanese)
This should be a reminder for you!

He bends his pinky in a different direction.

SOTA
Ahh!!

CUT TO:

EXT. BALCONY-ENCLOSURE-CONTINUOUS

Young Girl steps down the steps to the bottom.

CUT TO:

INT. KITCHEN-DAY

Young Girl steps into the kitchen.

Sota stands at the table.

She looks at him.

YOUNG GIRL
Is everything alright?

SOTA
Fine.

YOUNG GIRL
Really?

SOTA
Yeah.

YOUNG GIRL
What are we doing today?

SOTA
Field trip.

YOUNG GIRL
Where?

SOTA
You'll see. Go meet me in the
front.

YOUNG GIRL
Okay.

She steps away.

CUT TO:

INT. OKIYA-DAY

Young Girl and Sota stand, eyes down.

Four young women stand, heads bowed and eyes on the floor.
GEISHAS #1, #2, #3 and #4 (20's)

A woman steps in. She looks at Young Girl, touches her chin,
admiring her face. MOTHER (45)

MOTHER
Beautiful. What's your name little
girl?

YOUNG GIRL
I -- I --

MOTHER
No name?

She looks at Sota.

MOTHER (CONT'D)
In the end little girl, you'll know
who you are and what you're capable
of.

Mother looks at Geishas #1 and #2.

MOTHER (CONT'D)
(wink)

Geishas #1 and #2 lead Young Girl into a zashiki.

CUT TO:

INT. ZASHIKI-OKIYA-NIGHT

Geisha #1 combs Young Girl's hair.

Geisha #2 covers her with a *pajama shirt*.

MOTHER (SUBTITLE) (V.O.)
(In Japanese)
What's going on?

SOTA (SUBTITLE) (V.O.)
(In Japanese)
Nothing. Can you just keep her here
for me.

MOTHER (SUBTITLE) (V.O.)
(In Japanese)
It's the yakuza boss again, isn't
it?

CUT TO:

INT. OKIYA-DAY

Sota looks at Mother.

SOTA
It's nothing!

Mother looks away.

MOTHER
Okay.

He smiles.

SOTA
Take care of her.

MOTHER
I will.

CUT TO:

EXT. STREETS-NIGHT

Sota steps down the street. He looks back at the Okiya.

SOTA (SUBTITLE)
(In Japanese)
So long Komodo.

CUT TO:

INT. ENCLOSURE-ZOO-DAY (DREAM SEQUENCE)

The Komodo Dragon rushes towards a body. It sinks its toxic teeth into it.

CUT TO:

INT. ZASHIKI-OKIYA-DAY (BACK TO REALITY)

Young Girl bursts up. She looks around.

YOUNG GIRL
Sota!

CUT TO:

INT. OKIYA-DAY

Young Girl rushes past Mother.

Mother looks at her with surprise.

MOTHER
Where are you going!!

YOUNG GIRL
Sota!!

CUT TO:

EXT. ZOO-DAY

Young Girl rushes towards the gate.
The gate is collapsed to the ground.

CUT TO:

INT. ENCLOSURE-ZOO-DAY

Young Girl steps towards the enclosures.
Sota lies in between the three, eyes staring up at the sky.
She drops to her knees, caresses his head.

YOUNG GIRL
(sob)
(cry)

Mother steps close.

MOTHER
We should go.

Young Girl looks at her.

YOUNG GIRL
I can't leave him.

MOTHER
You're not leaving him. He's gone.

She reaches her hand out for hers.

Young Girl grabs a hold.

CUT TO:

EXT. STREETS-DAY

Mother walks Young Girl down the street.
Young Girl looks back at the zoo.

YOUNG GIRL
What about the dragon?

MOTHER
Don't worry about him.

CUT TO:

INT. ZASHIKI-OKIYA-NIGHT

SUPER: TWO YEARS LATER

Geisha #1 applies lipstick to Young Girl's lips.

Geisha #2 finishes her hair and adds cherry blossoms to her new hairstyle.

Geisha #3 ties a strap around her waist.

Geisha #4 walks Young Girl towards the mirror.

Young Girl looks at herself in the mirror. She smiles.

Mother hands her a **traditional geisha fan**.

MOTHER

Do you remember what I taught you?

YOUNG GIRL

I think so.

Mother opens the **shoji**.

MOTHER

Go show me!

CUT TO:

INT. OKIYA-NIGHT

Young Girl steps out, waving the fan in front of her face, being mysterious. A group of men from out-of-town sit. MOB GOON #1 and #2 (30's) A man with scars going from his forehead to his chin. ERIK (29)

He grabs a **shot glass** from the table in front of him.

ERIK

(sip)

Erik slams the glass down and wipes his mouth.

Mother looks at Erik.

Erik looks at Mother.

ERIK (CONT'D)

(wave finger)

Mother steps towards him. She leans down.

MOTHER
(whisper)
Yes, sir?

ERIK
(whisper)
Who's the girl?

MOTHER
(whisper)
Komodo.

ERIK
(whisper)
Komodo?

MOTHER
(whisper)
Yes.

ERIK
(whisper)
Can I meet her?

MOTHER
(whisper)
Yes, sir.

CUT TO:

INT. ZASHIKI-OKIYA-NIGHT

Erik stands at the *mini bar table*. A glass close to his mouth.

Mother walks Young Girl into the zashiki. She turns around and walks out.

The shoji closes behind her.

Young Girl looks at Erik.

YOUNG GIRL
What do you want?

Erik looks at her in the corner of his eye.

ERIK
Do you like it here or are you
looking for something more?

YOUNG GIRL
Why are you asking me this?

He turns and looks her in the eyes.

ERIK

I got the resources, the money and
the time for you. All you have to
do is say yes.

YOUNG GIRL

What if there's a lot more?

ERIK

Like I said -- I have the
resources.

Erik looks at the shoji.

ERIK (CONT'D)

I can help you by fixing the crack
in your shell.

(wave)

No one will see you coming.

He takes the shot and slams the glass down.

ERIK (CONT'D)

My flight leaves in the morning. I
expect your answer by then.

She turns to the shoji and pushes it open.

ERIK (CONT'D)

Good night.

Young Girl steps out.

Erik looks at the shoji as it closes. He smiles.

CUT TO:

INT. OKIYA-DAY

Erik looks at his **watch**.

Mother looks at him.

ERIK

Thank you for the hospitality.

MOTHER

Thank you for being here.

Erik turns towards the shoji.

YOUNG GIRL (O.C.)

Wait!

Erik looks back at Young Girl.

A duffle bag in her hand.

ERIK

Let's go.

He opens the shoji.

CUT TO:

INT. TAXI-DAY

Young Girl looks out the window.

YOUNG GIRL

Where are we?

ERIK

My village.

YOUNG GIRL

What's your village's name?

ERIK

New York.

She rolls the window down and sticks her head out.

YOUNG GIRL

(sniff)

Ahh!!

Young Girl closes her eyes.

CUT TO:

INT. HOTEL ROOM #445-HOTEL-NIGHT

The door opens.

Young Girl steps in. Her eyes in amazement.

YOUNG GIRL

This is all mine?

ERIK

For a little while.

She looks back at him.

YOUNG GIRL
Aren't you coming in?

ERIK
Sorry, I can't.

He grabs the doorknob.

ERIK (CONT'D)
Order whatever you want. Be
downstairs by six.

YOUNG GIRL
What happens at six?

ERIK
You'll see.

The door closes.

CUT TO:

INT. LOBBY-HOTEL-DAY

A mug full of coffee in his hand. Erik looks through a recipe magazine.

Young Girl steps towards him.

YOUNG GIRL
Good morning.

Erik looks at her.

ERIK
(sip)

YOUNG GIRL
What is on the agenda for today?

He sets the mug down on the table, stands up and brushes himself off.

ERIK
You'll see.

CUT TO:

EXT. ORPHANAGE-DAY

Young Girl looks at the building and then looks at Erik.

YOUNG GIRL
Oh no.

ERIK
What?

YOUNG GIRL
I'm not going to an orphanage.

ERIK
What did I tell you?

YOUNG GIRL
That I'll see.

ERIK
Yes. There's more that meets the
eye.

He grabs the door and pulls it open.

ERIK (CONT'D)
Ladies first!

Young Girl steps in.

Erik steps in.

CUT TO:

INT. LOBBY-ORPHANAGE-DAY

The smell of a clean linen fragrance fills the lobby like
fresh laundry.

Young Girl looks at the empty lobby.

YOUNG GIRL
Hello?

Erik steps towards a *painting* of *Mona Lisa*.

YOUNG GIRL (CONT'D)
What are you doing?

ERIK
I told you. Under every shell,
there's a secret power.

He pushes a secret button on the left eye.

The painting lifts up and reveals a secret passage.

YOUNG GIRL

Whoa!!

She looks at him.

YOUNG GIRL (CONT'D)

Who are you?

He turns and looks at her.

ERIK

Just a guy with a lot of friends.

CUT TO:

INT. TRAINING ROOM-ORPHANAGE-DAY

Erik steps past TRAINERS #1, #2 and #3 (20's)

CADETS #1, #2, #3 and #4 (late teens)

Young Girl looks at Cadet #1 and #2.

ERIK

What you see here is just the beginning.

YOUNG GIRL

Who are they?

ERIK

Their like you.

Cadets #3 and #4 look at Young Girl.

CUT TO:

INT. OFFICE-ORPHANAGE-DAY

ERIK

Please, have a seat?

Young Girl sits. She looks at the desk.

YOUNG GIRL

What? Are you some kind of recruiter?

ERIK
 Something like that.

She sets her feet on the top of the desk.

CUT TO:

EXT. FIELD-DAY

A line full of teen CADETS on a field.

Clean and dressed in uniform for boot camp training, Young Girl looks straightforward. A man steps towards her, glancing his eyes at her and every other Cadet. MAJOR (30's)

MAJOR
 Is that understood!!

YOUNG GIRL
 Sir, yes, sir!!

CADETS
 Sir, yes, sir!!

Young Girl runs from one training obstacle to another.

CUT TO:

INT. DORM ROOM-ORPHANAGE-NIGHT

Young Girl closes her eyes. She smiles.

YOUNG GIRL (V.O.)
 I was at the top, training hard,
 becoming every man's worst
 nightmare.

CUT TO:

INT. GYM-ORPHANAGE-DAY

Young Girl has a Cadet #2 pinned to the floor.

Major steps towards them.

MAJOR
 Tap out!!

Cadet #2 taps out.

MAJOR (CONT'D)
 Good thinking!

She lets him out of the pin.

MAJOR (CONT'D)
Nice job, cadet!

YOUNG GIRL
Thank you, sir.

Young Girl stands up.

CUT TO:

EXT. FIELD-DAY

Young Girl aims an **AK-47**. The bullets hit the target.

Major steps past her.

MAJOR
Nice shooting!

She looks at him.

YOUNG GIRL
Thank you, sir!

Young Girl runs the track.

Cadets #1 and #2 run behind her.

Cadet #2 rams herself into Young Girl, knocking her to the ground.

Young Girl looks at Cadet #2.

YOUNG GIRL (V.O.)
I had made an enemy. It was my
first but not my last.

CUT TO:

INT. BATHROOM-ORPHANAGE-NIGHT

Young Girl looks at herself in the mirror. She ties her hair in a ponytail.

Cadet #2 wraps a towel around her neck. She begins strangling her.

YOUNG GIRL
(breath)
(wheezing)

Young Girl lifts her up and backs her up into the wall, doing everything she can to knock her off her back.

Young Girl pulls the towel off of her neck.

YOUNG GIRL (CONT'D)
(cough)

She comes face to face with Cadet #2.

YOUNG GIRL (CONT'D)
Bitch!!!

Young Girl slugs Cadet #2 across the face.

Cadet #2 falls to the floor unconscious.

Major steps into the bathroom.

MAJOR
What happened!

Young Girl looks at Major.

He looks at the marks on her neck.

MAJOR (CONT'D)
Go to the infirmary!

CUT TO:

INT. INFIRMARY-ORPHANAGE-DAY

Young Girl sits on a bed, feeling her neck.

YOUNG GIRL
(cough)

Erik hands her a cup of water.

ERIK
Here.

She looks at the cup and then looks at Erik.

YOUNG GIRL
Hey? Do I know you?

ERIK
You can say that.

Young Girl takes the cup.

YOUNG GIRL
(sip)

ERIK
The major tells me that you been
doing well.

YOUNG GIRL
I'm doing my best.

Erik steps in front of her.

ERIK
Your best has gotten you out of
boot camp.

She looks at him with a puzzled look on her face.

YOUNG GIRL
What are you talking about?

ERIK
You just graduated.

YOUNG GIRL
Really?

ERIK
Really.

YOUNG GIRL
What's next?

Erik looks at his watch.

CUT TO:

INT. PASSENGER CABIN-AIRPLANE-DAY

Young Girl looks out the window.

YOUNG GIRL
What's in Paris?

ERIK
More training.

YOUNG GIRL
Training for what?

CUT TO:

INT. DRESSING ROOM-THEATER-NIGHT

Young Girl sits at a **vanity**, applying make-up to her face.

CUT TO:

INT. AUDITORIUM-THEATER-NIGHT

A cigar in the tips of his fingers. Joshi sits with Erik.

JOSHI
(laugh)

Erik lights his cigar.

ERIK
(laugh)

Young Girl dances across the stage. Her eyes glance at Erik and Joshi.

Joshi looks at her.

JOSHI
That girl.

ERIK
What girl?

JOSHI
The one dancing. She keeps looking at me.

ERIK
She probably has a crush on you.

Joshi looks at him.

Erik looks at him with a straight face.

ERIK (CONT'D)
(laugh)

JOSHI
(laugh)

A woman steps towards Erik. THEATER WAITRESS (20's)

THEATER WAITRESS
Drink, sir?

ERIK
Yes, please.

He takes a glass of sake and hands it to Joshi.

Erik takes a second glass.

ERIK (CONT'D)
(gulp)

JOSHI
(gulp)

ERIK
Ahh!!

JOSHI
Sake!!

ERIK
(laugh)

CUT TO:

EXT. THEATER-NIGHT

Erik slams the door to a limousine.

It drives away.

ERIK
Good night.

CUT TO:

INT. DRESSING ROOM-THEATER-NIGHT

Young Girl wipes the make-up off her face.

CUT TO:

EXT. THEATER-CONTINUOUS

Young Girl steps towards Erik.

Erik puts a cigar to his mouth.

ERIK
(inhale)
(blow smoke)

YOUNG GIRL
(wave)

ERIK
Hey kid! Great moves in there!

YOUNG GIRL
No big deal.

ERIK
Are you kidding me! That's why
you're doing it.

YOUNG GIRL
I thought I was doing it to get
close to the mark.

ERIK
I never said that.

YOUNG GIRL
Why am I performing?

ERIK
To do it.

Erik spits in the middle of his hand and puts the cigar out.

YOUNG GIRL
Ewe!

ERIK
Come on! We got packing to do.

YOUNG GIRL
Packing? Where are we going?

ERIK
Los Angeles.

YOUNG GIRL
What's in Los Angeles?

ERIK
Not what, who.

Erik steps towards the side of the road and raises his arm
up.

ERIK (SUBTITLE) (CONT'D)
(In French)
Taxi!!

CUT TO:

INT. PASSENGER CABIN-AIRPLANE-DAY

Young Girl sits by the window. Her eyes on the monitor. Her eyes watering.

YOUNG GIRL
(cry)
(sob)

Erik looks at the monitor, then at Young Girl.

ERIK
What has you crying over there?

YOUNG GIRL
(sob)
Dirty Dancing. Baby.

Erik thinks to himself and the name just can't stay in without him blurting it out.

ERIK
Baby.

YOUNG GIRL
Baby?

ERIK
That's it. Your code name is Baby.

Young Girl thinks about it for a few seconds.

YOUNG GIRL
Baby. I like it!

INT. LIVING ROOM-MANSION-NIGHT

Young Girl stands across from a man. She looks at him up and down, intaking his vibe by the way he's staring at her. KEVIN (28)

YOUNG GIRL (V.O.)
This guy almost seems unhinged.
Like he's hiding something deep
down and ugly.

ERIK
Where's the girl?

KEVIN
(motion hand)
Make-up.

ERIK

Oh. Okay.

A young girl steps down the stairs in a red dress. JOY (13)
She looks at Erik and then at Young Girl.

JOY

Wha --

Joy circles around her like a hyena on its prey. Her eyes
look in amazement as she is looking in a mirror.

JOY (CONT'D)

Who are you?

YOUNG GIRL

I could ask you the same thing.

JOY

Could you?

KEVIN

(clap)

Alright!

Joy and Young Girl look at Kevin.

KEVIN (CONT'D)

Time for supper!

Erik smiles.

ERIK

You read my mind!

CUT TO:

INT. DINING ROOM-MANSION-NIGHT

Erik sets a slice of **lasagna** on the plate right in front of
Young Girl.

Young Girl looks at it, feeling unsure of what it is.

YOUNG GIRL

What is it?

ERIK

It's lasagna.

YOUNG GIRL

What's in it?

ERIK
Noodles, meat and cheese.

Joy gives her a look of disbelief.

JOY
Really? You never had lasagna?

YOUNG GIRL
No.

JOY
What planet are you from?

YOUNG GIRL
What do you mean?

JOY
Exactly.

Young Girl balls up her fist.

Joy pulls a slice of pizza from a pan.

JOY (CONT'D)
You do know what pizza is, right?

YOUNG GIRL
Of course.

Young Girl reaches for it.

Joy snatches the slice away from her and takes a bite.

JOY
(laugh)

A look of death fills her eyes.

YOUNG GIRL
(glare)

YOUNG GIRL (O.S.) (CONT'D)
I hate her!!

CUT TO:

INT. LIVING ROOM-MANSION-CONTINUOUS

Young Girl clutches her hands on the cushion of the sofa.

ERIK
You don't mean that.

YOUNG GIRL

Yes, I do.

ERIK

No, you don't. You know why?

YOUNG GIRL

Why?

ERIK

Because you're the mature one.
She's got to learn from you.

YOUNG GIRL

I thought we were learning from
Kevin?

ERIK

Kevin is here to make sure you two
work as a team.

Young Girl looks up at the ceiling.

YOUNG GIRL

(breath)

ERIK

For me, work with her, please?

Young Girl stands up.

YOUNG GIRL

Fine!

She steps up the steps.

YOUNG GIRL (CONT'D)

Good night.

ERIK

Good night.

YOUNG GIRL

Are you going to be here in the
morning?

ERIK

Yes.

Young Girl continues up the stairs.

YOUNG GIRL
Good night.

CUT TO:

INT. GYM-MANSION-DAY

Kevin wraps her hands with tape.

KEVIN
How does that feel?

YOUNG GIRL
Good.

KEVIN
Okay, good. Now, give her your
best. Wait for the bell to sound.

He steps back.

Joy grips her hands together and taps them together.

KEVIN (CONT'D)
(wave)

Young Girl and Joy step into the center of the mat.

Kevin steps to the middle.

KEVIN (CONT'D)
Alright, girls! I want a clean
fight. No rough stuff. This is just
a test. Alright?

JOY
Alright.

He looks at Young Girl.

She looks at him.

YOUNG GIRL
Alright.

KEVIN
Touch fist.

Young Girl reaches in.

KEVIN (CONT'D)
Touch fist, Joy?

Joy fist bumps Young Girl's fist. She steps back.

KEVIN (CONT'D)
Ready, set, go!!

Young Girl's eyes on Joy's

Erik steps towards the mat.

ERIK
(clap)
Come on, Baby!!

Kevin looks at Erik.

KEVIN
Who the hell is Baby?

ERIK
Her!

Joy looks at Young Girl and Erik.

JOY
By the time I'm done with her,
she's going to be crying like a
baby!!

Young Girl rushes towards Joy, throws a combination. She strikes Joy across the jaw.

Joy drops to the mat, unconscious.

Kevin steps towards Joy. He crouches down and taps on her cheek.

CUT TO:

INT. LIVING ROOM-MANSION-DAY

Kevin sets a **bag** of **ice** in Joy's hand and pushes it onto her cheek. He looks at the swelling.

KEVIN
That is going to be one big, nice
shiner!

Joy looks at Kevin with a frightened look on her face.

JOY
Shiner!!

Erik takes the tape off of Young Girl's fist.

ERIK
That's what I call a good left.

JOY
Lucky shot.

ERIK
Maybe you should stick to being eye
candy!

JOY
Fuck you!

Joy rips the tape off her hands. She stands up and rushes out
of the gym.

ERIK
Whoops! I touched a nerve.

He looks at Young Girl.

ERIK (CONT'D)
Nice shot, kid!

Erik pats her on the top of her head.

CUT TO:

EXT. MANSION-DAY

Erik stands, suitcase at his feet.

Young Girl rushes towards him.

YOUNG GIRL
Where are you going?

Erik looks at her.

ERIK
I got some business to take care
of.

YOUNG GIRL
What kind?

ERIK
Business.

YOUNG GIRL
When will you be back?

ERIK
In a couple of days.

YOUNG GIRL
Oh.

Young Girl looks away.

ERIK
Hey, I'll be back. Stay to yourself
and focus on you.

YOUNG GIRL
Okay.

CUT TO:

INT. LIVING ROOM-MANSION-DAY

Young Girl steps into the living room.

Joy sits on the sofa. She grabs a **bowl** of **popcorn** from the
coffee table.

Young Girl looks at her, seeing the black eye and the thought
of how it gives her the giggles.

YOUNG GIRL
(giggle)

JOY (O.C.)
What!

Young Girl looks at Joy.

JOY (CONT'D)
What's so funny?

YOUNG GIRL
Just an inside joke that Erik told
me.

Joy takes a piece of popcorn and shoves it into her mouth.

JOY
Uh huh!

Joy pats her hand on the cushion.

YOUNG GIRL
Come and take a seat.

Young Girl sits.

Joy hands the bowl of popcorn to her.

Her eyes on the popcorn.

YOUNG GIRL (V.O.)
Nothing seems right with this girl.
She's overly nice and eager to get
me to eat something like some kind
of dimwitted girl.

Young Girl hands the bowl back to her.

YOUNG GIRL
I don't like popcorn.

JOY
What? How can you not like popcorn.

YOUNG GIRL
I just don't.

Young Girl looks at the television.

YOUNG GIRL (CONT'D)
What are you watching?

JOY
Gossip Girl.

YOUNG GIRL (V.O.)
Gossip Girl! Figures! A show about
a bunch of over privileged rich
kids that are constantly gossiping
about each other like the one
watching them.

She stands up.

JOY
Where are you going?

YOUNG GIRL
Jogging.

JOY
I'll join you.

YOUNG GIRL
No, it's fine. I think you should
rest.

CUT TO:

EXT. HOLLYWOOD HILLS-DAY

Young Girl stops.

YOUNG GIRL
(breath)

CUT TO:

INT. DINING AREA-RESTAURANT-NIGHT

Erik sits across from Joshi. A glass of **Barolo** in his hand.

Joshi sticks the glass close to his nose.

JOSHI
(sniff)
What kind of wine is this?

ERIK
Barolo.
(sip)

He sets the glass down.

JOSHI
(gulp)

Joshi slams the glass down, shattering it in the palm of his hand.

ERIK
Wow!

Erik raises his arm up.

ERIK (SUBTITLE) (CONT'D)
(In French)
Server!!!

CUT TO:

INT. GYM-MANSION-DAY

Young Girl punches a punching bag.

Joy steps towards her.

JOY
You're getting a good workout, huh?

YOUNG GIRL

Maybe.

Joy looks at her fingernails.

JOY

I could really use a manicure.

YOUNG GIRL

Nobody's stopping you.

JOY

Why are you like this?

YOUNG GIRL

What?

JOY

Why are you so hostile towards me?
What did I ever do to you?

YOUNG GIRL

I'm just hitting this bag. I'm
sorry if I gave you the impression
that everything is about you.

Joy turns away.

JOY

Ah!! Forget it!

She steps up the steps.

CUT TO:

INT. BAR-RESTAURANT-NIGHT

Erik lifts a glass to his mouth.

ERIK

(gulp)

He tosses the glass to the floor.

The glass shatters.

JOSHI

(laugh)

ERIK

Another one bites the dust!

JOSHI
I love that song!

ERIK
Another one bites the dust.

JOSHI
*Another one bites the dust, another
one bites the dust, and another one
gone, and another one gone.*

The bar is only occupied by Erik and Joshi.

Erik looks around.

ERIK
Where is everyone?

He looks back at Joshi and then at the floor.

A puddle of wine on the floor, right underneath Joshi.

JOSHI
Did you really think that I was
going to look the other way and let
you take advantage of my
generosity.

Joshi drives a fork into Erik's hand.

ERIK
Ugh!!

JOSHI
Where's the girl?

ERIK
What girl?

He pushes it deeper.

ERIK (CONT'D)
(grunt)

JOSHI
The girl that was watching me?

ERIK
She's not here.

Joshi pulls out a cell phone. He hands it to him.

JOSHI
Call her!

Erik takes it.

CUT TO:

INT. KITCHEN-MANSION-DAY

Young Girl pours a **green protein shake** into a glass.

Joy steps into the kitchen. She stops.

JOY

Oh!

She steps away.

YOUNG GIRL

Hey!

Joy looks back at her.

JOY

Yeah?

YOUNG GIRL

I'm sorry.

Joy steps towards the **refrigerator**, opens the freezer door and pulls out a **carton** of **ice cream**. She steps towards the aisle counter.

JOY

It's cool.

YOUNG GIRL

I realize what we are to each other
and we should work together.

JOY

Yeah. Baby.

Joy smiles.

A phone rings.

YOUNG GIRL

Let me get that.

Young Girl grabs the phone and hits the answer button.

YOUNG GIRL (CONT'D)

Hello?

ERIK (V.O.)
Hey, Baby!

YOUNG GIRL
Hey! This is a surprise.

ERIK (V.O.)
Yeah. I thought I would surprise
you with a call. Ask if you would
like to meet me in Paris, bring a
friend, you know?

CUT TO:

INT. BAR-RESTAURANT-CONTINUOUS

Erik looks back at Joshi.

ERIK
What do you say?

YOUNG GIRL (V.O.)
Sure. Let me ask her.

CUT TO:

INT. KITCHEN-MANSION-CONTINUOUS

Young Girl looks at Joy.

JOY
What is it?

YOUNG GIRL
Do you want to go with me to Paris?

JOY
Sure.

YOUNG GIRL
We're on our way.

CUT TO:

INT. BAR-RESTAURANT-CONTINUOUS

ERIK
Great.

YOUNG GIRL (V.O.)
See you tomorrow.

Erik ends the call.

Joshi snatches the phone out of Erik's hand. He smiles.

Erik looks away.

CUT TO:

INT. LIVING ROOM-MANSION-DAY

JOY

How are we going to do this?

Young Girl thinks to herself.

JOY (CONT'D)

What are we going to do?

YOUNG GIRL

Let me think, please?

She looks around, then returns her attention to Joy. Her eyes focus on the television.

TELEVISION SCREEN

A FLIGHT ATTENDANT directs PASSENGERS to their seats.

BACK TO SCENE

Young Girl looks at Joy. She smiles.

YOUNG GIRL (CONT'D)

Time to play gossip girl.

JOY

(laugh)

Yeah!

CUT TO:

INT. GARAGE-MANSION-DAY

Kevin lies asleep on a cot.

Joy and Young Girl look at him sleeping.

YOUNG GIRL

What's wrong with him?

JOY
He's heavily medicated.

CUT TO:

INT. BEDROOM-MANSION-NIGHT

Joy stands in front of a mirror.

MONTAGE

-- Joy applies mascara.
-- Joy applies lipstick.
-- Joy applies blush.

BACK TO SCENE

Joy smiles.

JOY
Ready, set, go!

She puts on ***sunglasses***.

Young Girl steps into the bedroom.

YOUNG GIRL
How do I look?

JOY
Like you're ready to fly.

YOUNG GIRL
Good. Let's go!

CUT TO:

INT. PASSENGER CABIN-AIRPLANE-NIGHT

Young Girl walks Joy into the first-class passenger cabin.

YOUNG GIRL
Here is your seat miss.

JOY
Why thank you. Like totally!

Joy sits.

Young Girl leans down towards her ear.

YOUNG GIRL
(whisper)
What the hell was that?

JOY
(whisper)
That was me improving the act.

YOUNG GIRL
(roll eyes)
(mouths)
Whatever.

Young Girl steps towards the **intercom**. She grabs it and holds it close to her mouth.

YOUNG GIRL (CONT'D)
Good evening, ladies and gentlemen!
Welcome abroad American Airlines --

Joy looks at a man --

JOY
(wave)
Hey!!

BUSINESSMAN (20's) He does everything to ignore her.
Her loudness and bright smile are hard to avoid.
He glances at her.

BUSINESSMAN
Hey.

JOY
What's your name?

He looks at her with annoyance.

Young Girl steps towards her, leans down to her ear.

YOUNG GIRL
(whisper)
Fasten your seatbelt, please!

Joy looks at him.

JOY
Nice talking to you.

He looks straight ahead.

CUT TO:

INT. BAR-RESTAURANT-DAY

Joshi sets a roll of knives on a table.

JOSHI
Since your girl is on her way, I
figure we should have some fun
until she gets here.

Erik looks at him.

CUT TO:

INT. TAXI-DAY

A man looks back at Joy and Young Girl. TAXI DRIVER (40's)

YOUNG GIRL (SUBTITLE)
(In French)
Pull over here, sir!

CUT TO:

EXT. STREETS-DAY

The taxi parks at the curb, right in front of the bar.

CUT TO:

INT. TAXI-CONTINUOUS

Young Girl looks at the Taxi Driver.

YOUNG GIRL (SUBTITLE)
(In French)
Thank you.

She looks at the laptop screen.

LAPTOP SCREEN

A green dot flashes on a map of city.

BACK TO SCENE

Young Girl closes the laptop. She sets it down on the seat.

JOY

Now what?

YOUNG GIRL

You know how to put on a show.
That's exactly what you're going to
do.

JOY

How?

CUT TO:

INT. BAR-RESTAURANT-DAY

A knock at the door.

JOSHI

Right on time.

Henchmen #1 and #2 step towards the doors and pull them open.

Joy knocks on the doors as they open.

JOY

Hello?

Joshi looks at her red fur coat, red dress and blonde wig
with sunglasses.

JOSHI

(point)
(laugh)
(shake head)

He touches his forehead.

JOSHI (CONT'D)

Bring her here!

Henchmen #1 and #2 lift her up from the floor.

JOY

Boys, I can walk myself. Thank you!

Joshi steps towards her. He snatches the wig and sunglasses
from the top of her head.

JOSHI
Who are you?

JOY
What, you don't recognize me!

JOSHI
No.

Joshi looks at Erik.

JOSHI (CONT'D)
Is this some kind of game!

JOY
No. This is!!

An electric current flows through her arms, electrocuting
Henchmen #1 and #2.

HENCHMEN #1
(scream)

HENCHMEN #2
(scream)

Joy jumps kicks Joshi, knocking him to the floor.

Joshi sits up. He rushes to his feet and runs for the back
door.

Joy rushes to Erik and slowly cuts the rope with a knife.

ERIK
We got to hurry, he's getting away!

JOY
No, he's not.

CUT TO:

EXT. ALLEY-DAY

Joshi rushes down an alley and turns to the left.

CUT TO:

INT. TAXI-DAY

Joshi sits. He slams the door shut.

JOSHI
Driver, get me out of here!!!

YOUNG GIRL (O.C.)
What's the rush?

He looks in the rear-view mirror and sees Young Girl's face.

JOSHI
(scream)

Joshi opens the door and rushes out of the taxi.

CUT TO:

EXT. ALLEY-DAY

Joshi runs down the alley.

Young Girl steps out in front of him.

YOUNG GIRL
Going somewhere?

He stops.

JOSHI
(scream)

Joshi looks around.

JOSHI (CONT'D)
How?

YOUNG GIRL
You know, a girl like me has her
ways. I can't say the same for you
though.

JOSHI
Just let me go! You win! Okay! You
win.

YOUNG GIRL
If I win then you're finished here.
You know why?

JOSHI
Why?

She pulls out a **camera** from under her jacket.

YOUNG GIRL
The yakuza bosses see you at your
lowest point.

JOSHI

No!!

YOUNG GIRL

That's right. You got no more backup. And guess what?

JOSHI

What?

YOUNG GIRL

I'm now their number one it girl!

CUT TO:

INT. TAXI-DAY-FLASHBACK

Young Girl types on the laptop.

YOUNG GIRL (V.O.)

See, when you were holding Erik hostage, I was making sure the other bosses got traces of your side jobs. Side jobs you were doing behind their backs.

LAPTOP SCREEN

A sound recording is loaded onto a composed message. The **CURSOR** goes to the **SEND** icon.

BACK TO SCENE

Young Girl hits the Enter button.

YOUNG GIRL (V.O.) (CONT'D)

I recorded everything. That's why you caught me watching you. I was listening to all your conversations to Erik about the other bosses. You are just like a stupid mouse that wanted its cheese. Who was better than Erik to get you where we wanted you.

CUT TO:

EXT. ALLEY-BACK TO PRESENT

He looks at her with a frightened look on his face.

JOSHI
Alright, alright!! Just let me go!

YOUNG GIRL
Go!! And don't you ever come back!

Joshi turns around and runs.

Joy steps towards Young Girl.

JOY
So, are you the number one?

YOUNG GIRL
Yes.

She looks at Joy.

YOUNG GIRL (CONT'D)
It fits, don't it?

JOY
It does.

Erik steps towards Young Girl.

Young Girl looks at him.

ERIK
So?

JOY
So.

ERIK
Nice work.

Young Girl looks at Joy.

YOUNG GIRL
Nice work. I couldn't have done it
without you.

Joy smiles.

ERIK
Let's go home.

Young Girl, Joy and Erik step out of the alley.

CUT TO:

INT. PASSENGER CABIN-AIRPLANE-NIGHT

Young Girl looks out the window.

JOY (O.C.)
Do you really think that it's over?

YOUNG GIRL
For who?

JOY
For him.

YOUNG GIRL
No.

JOY
Do you think this will be our only
time together?

Young Girl smiles.

YOUNG GIRL
No. We got more.

Joy smiles.

Young Girl leans her head back and closes her eyes.

CUT TO:

INT. BASEMENT-ZOO-NIGHT

SUPER: PRESENT DAY

Upside down, his feet hanging from a rope, Joshi's eyes begin to open.

A cloud of smoke surrounds Young Girl.

She smiles.

YOUNG GIRL
Hi.

His eyes fill with fear.

JOSHI
(muffle)
(scream)

Young Girl sticks her finger to her mouth.

YOUNG GIRL
Shh!! Don't worry darling.

She touches the **duct tape** on his mouth.

YOUNG GIRL (CONT'D)
Do you promise not to scream if I
take the tape off?

Joshi nods his head "Yes".

Young Girl rips the duct tape from his face.

JOSHI
(breath)

YOUNG GIRL
Now we can talk.

JOSHI
What do you want? Where am I?

YOUNG GIRL
What? Nothing looks familiar?

He can't move his limbs.

JOSHI
Why can't I move?

Young Girl puts the cigarette out in an **ashtray**.

YOUNG GIRL
Komodo Dragons break their prey's
spine before devouring them. I
paralyzed you with a crack to the
neck. Allowing you to be conscious
but helpless. Almost like all of
your men.

CUT TO:

INT. DINING AREA-CHINESE RESTAURANT-NIGHT-FLASHBACK

Henchmen #1 drops to his knees.

HENCHMEN #1
(gag)

HENCHMEN #2
(throw up)

The Waitress rushes into the dining area. Her eyes in shock.

WAITRESS
(scream)

Henchmen #4 grabs a hold her ankle.

She runs out of the dining area.

CUT TO:

INT. BASEMENT-ZOO-BACK TO PRESENT

Young Girl smiles. She kisses him on the cheek.

YOUNG GIRL
Goodbye.

Young Girl pulls a rope.

A door opens.

A Komodo Dragon crawls in and gets underneath Joshi. It becomes aware of his presence.

Young Girl steps out of the basement. She closes the door.

JOSHI (O.C.)
(scream)

CUT TO:

INT. MEETING ROOM-NIGHT

A laptop sits on the table with four men sitting in front of it. BOSS YOSHI (54) BOSS TENISHI (56) BOSS COY (59) BOSS AKIRA (60)

BOSS AKIRA (SUBTITLE)
(In Japanese)
Is the problem solved?

YOUNG GIRL (SUBTITLE) (V.O.)
(In Japanese)
Have you made the payment?

BOSS COY (SUBTITLE)
(In Japanese)
Paid in full.

YOUNG GIRL (SUBTITLE) (V.O.)
(In Japanese)
Good.

LAPTOP SCREEN

An anime character that resembles Young Girl moves on the screen.

BOSS COY (SUBTITLE)
(In Japanese)
Question?

YOUNG GIRL (SUBTITLE) (V.O.)
(In Japanese)
Shoot?

BOSS COY (SUBTITLE)
(In Japanese)
Why don't you come and meet us in person?

YOUNG GIRL (SUBTITLE) (V.O.)
(In Japanese)
A lady never shows her face to a gentleman until a deal is set for a first date?

BOSS COY (SUBTITLE)
(In Japanese)
This is a first date?

YOUNG GIRL (SUBTITLE) (V.O.)
(In Japanese)
No. It's a deal.

BACK TO SCENE

Boss Coy looks at Boss Akira and then at Boss Yoshi. His attention returns to the screen of the laptop.

CUT TO:

INT. OFFICE-ORPHANAGE-DAY

YOUNG GIRL
If you would excuse me gentlemen, I got another matter to attend to.

Young Girl looks at the screen of the laptop.

CUT TO:

INT. MEETING ROOM-CONTINUOUS

Boss Coy stares at the laptop screen.

LAPTOP SCREEN

The anime character blows a kiss.

YOUNG GIRL (V.O.)
Mwah!!

BACK TO SCENE

Boss Yoshi closes the laptop.

CUT TO:

INT. OFFICE-ORPHANAGE-DAY

Young Girl closes the laptop.

CUT TO:

INT. PASSENGER CABIN-AIRPLANE-DAY

Young Girl sits across from a man. RUSSIAN MOBSTER (40's)

She crosses her legs.

He looks down at the netted stocking on her toned legs. His eyes look up at the smile on her face.

YOUNG GIRL (V.O.)
I got more offers to eliminate each
problem that each organized crime
boss had.

CUT TO:

INT. LAVATORY-AIRPLANE-DAY

Young Girl pushes the Russian Mobster onto the toilet.

He kisses her.

She kisses him.

YOUNG GIRL
You smell like rum.

RUSSIAN MOBSTER
You taste like vanilla.

Young Girl drives a syringe down into his neck.

RUSSIAN MOBSTER (CONT'D)
(grunt)

He falls back onto the toilet. His entire body becomes a gelatinous mass.

Young Girl's eyes follow as the Russian Mobster dissolves into the toilet.

She washes her hands and looks at herself in the mirror.

YOUNG GIRL
You're no good.

CUT TO:

INT. PASSENGER CABIN-AIRPLANE-CONTINUOUS

Young Girl steps towards her seat and sits.

EXT. PARK-DAY

Young Girl sits on a bench.

Boss Coy steps towards the bench and sits. He looks straight ahead.

BOSS COY (SUBTITLE)
(In Japanese)
Thank you for agreeing to meet me.

YOUNG GIRL
Uh huh.

Boss Coy pulls a **yellow envelope** out of his jacket pocket. He sets it down on the bench.

BOSS COY (SUBTITLE)
(In Japanese)
You need to look at that now.

YOUNG GIRL
Not yet.

BOSS COY (SUBTITLE)
(In Japanese)
The client suggested it.

Young Girl grabs the envelope and opens it. She pulls a photograph up and it is revealed to be Joy. Her eyes look back at Boss Coy.

YOUNG GIRL
Is this a joke?

BOSS COY (SUBTITLE)
(In Japanese)
Like I said, the client suggested it.

YOUNG GIRL
Set up a meeting?

BOSS COY (SUBTITLE)
(In Japanese)
She can meet you tomorrow.

YOUNG GIRL
Where?

BOSS COY (SUBTITLE)
(In Japanese)
Los Angeles.

YOUNG GIRL
Why there?

BOSS COY (SUBTITLE)
(In Japanese)
She can't travel out of the country at the moment.

She nods her head "Yes".

YOUNG GIRL
Okay.

Boss Coy stands up.

BOSS COY
Keep your schedule clear for the next few days.

She stands up and steps away from the bench.

CUT TO:

INT. DINING AREA-DINER-NIGHT

Young Girl sits in a booth. She looks at a *menu*.

A woman in a waitress uniform, wipes the table with a wet rag.

YOUNG GIRL
Excuse me?

The woman starts to violently wipe the table.

YOUNG GIRL (CONT'D)
Excuse me!!

The woman sits and leans her head down towards the table, pulling a wig from the top of her head. NICOLA (21)

NICOLA
What's it like to be hired by the
daughter of the man your sister
killed?

Nicola looks Young Girl in the eyes.

YOUNG GIRL
You're --

NICOLA
Uh huh!

YOUNG GIRL
You hired --

NICOLA
Yes!

YOUNG GIRL
How'd you know?

NICOLA
Did you really think that Nick
Valens's' daughter would turn out
dumb?

YOUNG GIRL
No.

She tosses the wig at her.

NICOLA
You can keep that. It might come in
handy with the job.

Young Girl tosses the wig back at her.

YOUNG GIRL

Look, I'm sorry about what happened to your father but you're asking me to kill my sister.

NICOLA

Oh, come on. It should be easy for someone like you.

YOUNG GIRL

Like me?

NICOLA

You know what I mean.

YOUNG GIRL

No, I don't.

NICOLA

Do you want to get paid?

YOUNG GIRL

Yes.

NICOLA

Do the job then.

Nicola stands up.

NICOLA (CONT'D)

We'll be in touch!

She steps away.

Young Girl looks around, thinking to herself, not sure how to approach the idea of killing her own sister.

CUT TO:

INT. HOTEL ROOM #565-HOTEL-NIGHT

Nicola lies flat on her stomach while a man leans over her, kissing her neck. MARINE (21)

He presses himself against her.

NICOLA

(moan)

CUT TO:

EXT. ROOFTOP-NIGHT

Young Girl looks through the **scope** of a **rifle**.

She looks through the window and sees Nicola with the Marine.

CUT TO:

INT. HOTEL ROOM #565-HOTEL-CONTINUOUS

The Marine grabs a hold of Nicola's waist and proceeds to go back and forth.

NICOLA
(pant)

She looks out the window.

The red dot from the scope appears on Nicola's forehead.

Nicola smiles as she stares out the window.

CUT TO:

EXT. ROOFTOP-CONTINUOUS

YOUNG GIRL
Ugh!!!

She slams the rifle down.

YOUNG GIRL (V.O.)
I couldn't do it. Two wrongs don't
make a right.

CUT TO:

INT. DINING AREA-DINER-NIGHT

Young Girl sits. Her eyes stare deeply at the cup of coffee in front of her.

A woman's hand reaches towards the end of the table, wiping a rag across it.

NICOLA (O.C.)
Could I interest you in a piece of
our homemade cherry pie?

Young Girl looks at Nicola.

Nicola sits.

NICOLA (CONT'D)
Look at this place. Memories. So
many of them.

Nicola looks around.

Young Girl looks around.

NICOLA (CONT'D)
Do you know why there's so many of
them here?

YOUNG GIRL
No, why?

NICOLA
This is where my father spent most
of his time, watching his mother,
my grandmother, work after he got
off of school. She would take him
home, put him to bed and go out
with her boyfriend.

YOUNG GIRL
I know.

NICOLA
Do you?

YOUNG GIRL
Yes.

NICOLA
Did you know how hard they worked?

YOUNG GIRL
No.

Young Girl looks at CUSTOMER after Customer.

Nicola touches her hand.

NICOLA
Do yourself a favor. Don't come
back in here unless the job is
done.

She stands up and steps away.

Young Girl watches her step away. She reaches into her pants
pocket and pulls out a **twenty-dollar bill**.

YOUNG GIRL (V.O.)
I had a plan and sometimes I wish I
never went through with it.

CUT TO:

INT. MORGUE-HOSPITAL-NIGHT

Young Girl lifts a hand up of a dead woman. She clamps her
hand onto a pair of **hedge clippers**.

CUT TO:

INT. DINING AREA-RESTAURANT-NIGHT

YOUNG GIRL
Here you go!

Young Girl pushes an envelope towards Nicola.

Nicola looks at it.

NICOLA
What's this?

YOUNG GIRL
Her fingers.

NICOLA
No, they're not.

YOUNG GIRL
Yes, they are.

Nicola raises her hand with a remote, turning the volume up
on the television.

JOY (V.O.)
So, this morning, we will be having
a fashion model expert talking
about her experience on the runway.

AUDIENCE (V.O.)
(applause)

JOY
When we come back, we'll be talking
with Raquel Diaz.

TELEVISION SCREEN

TITLE CARD: ELENA!

Joy smiles at the camera.

BACK TO SCENE

Young Girl's eyes on the television screen.

YOUNG GIRL

Bitch!

She looks at Nicola.

NICOLA

Who is Elena?

Tears stream down her cheek.

Nicola looks at her.

NICOLA (CONT'D)

Are you alright?

Young Girl wipes the tears from her cheek.

YOUNG GIRL

Never mind that.

MANAGER (O.C.)

Hey, Valens! Your break was over
ten minutes ago! Clean the tables
now!!

Nicola stands up and leans down towards Young Girl's ear.

NICOLA

(whisper)

Whatever it is -- it doesn't make
it right.

She steps away.

A tear runs down her cheek. Young Girl looks at the framed
photograph on the wall. All she sees is a black and white
smile of a little boy with his mother.

YOUNG GIRL (V.O.)

I took my time with my decision.
Something I shouldn't had waited to
do.

CUT TO:

INT. DINING AREA-DINER-NIGHT

SUPER: FIVE YEARS LATER

Young Girl looks at the bold headline. It reads: Local Woman slain!

She looks at the photograph of Nicola on the wall.

YOUNG GIRL (V.O.)
This wasn't an easy decision to make. Things got complicated. Not only did I have one little person on my shoulder, but I had another on the other.

CUT TO:

INT. BATHROOM-MANSION-NIGHT

A young woman sits in a bathtub, soaking the water up. MILA (19)

Young Girl rubs a *loofah* on her back.

MILA
He's with her, isn't he?

YOUNG GIRL
Probably.

MILA
What do I do?

YOUNG GIRL
What do you want to do?

MILA
Why can't you just answer a fucking question!!

YOUNG GIRL
Kill them. Both of them.

An evil smile stretches across Mila's face.

CUT TO:

INT. NURSERY-MANSION-NIGHT

Young Girl holds an infant boy in her arms.

YOUNG GIRL (V.O.)
It wasn't about me anymore. New
additions came into my life, but I
had to eliminate the last obstacle
to move on first. And I did!! You
know what, it felt fucking
amazing!!

CUT TO:

EXT. STREETS-DAY

Joy falls from the top of a building.

JOY (O.C.)
(scream)

She drops to her death.

CUT TO:

INT. DINING AREA-RESTAURANT-NIGHT

Young Girl sits across from a man. A smile of happiness on
her face. NOAH (31) He holds a glass of red wine close to his
mouth, looking back at Young Girl's eyes.

YOUNG GIRL (V.O.)
He's perfect. Everything I dreamed
of. Mine.

Noah and Young Girl slow dance in the middle of the
restaurant.

He holds her from behind.

YOUNG GIRL (V.O.) (CONT'D)
His hands show me he wants to
protect me.

Noah wraps his arms tighter around her waist.

YOUNG GIRL (V.O.) (CONT'D)
The way he leads me is everything I
been waiting for. It's what drives
me to make the right decision. And
this is how.

CUT TO:

INT. MEETING ROOM-NIGHT

Boss Coy, Boss Yoshi, Boss Kenishi and Boss Akira sit at the table.

The laptop open.

YOUNG GIRL (O.S.)

I'm out.

BOSS COY (SUBTITLE)

(In Japanese)

No.

YOUNG GIRL (O.S.)

What do you mean no?

BOSS AKIRA (SUBTITLE)

(In Japanese)

You don't get out of this world.

YOUNG GIRL (O.S.)

It's really not up to you.

BOSS AKIRA (SUBTITLE)

(In Japanese)

Actually, it is. We brought you in.
There is no way, one of our best is
going to leave us, free.

CUT TO:

INT. OFFICE-DAY

YOUNG GIRL

Okay.

Young Girl closes the laptop. She sticks a cigarette in her mouth.

YOUNG GIRL (CONT'D)

(blow smoke)

Okay.

CUT TO:

INT. BAR-RESTAURANT-NIGHT

Boss Coy, Boss Akira, Boss Kenishi and Boss Yoshi cling their glasses together.

BOSS COY
(gulp)

BOSS YOSHI
(gulp)

A WAITRESS steps towards Boss Yoshi and Boss Coy.

WAITRESS (SUBTITLE)
(In Japanese)
Can I get you two another drink?

BOSS YOSHI (SUBTITLE)
(In Japanese)
Yes!

The Waitress hands them two glasses of sake.

BOSS COY (SUBTITLE)
(In Japanese)
Thank you.

She steps away.

Boss Yoshi looks at her butt.

BOSS YOSHI (SUBTITLE)
(In Japanese)
She seems familiar.

BOSS COY (SUBTITLE)
(In Japanese)
With an ass like that, I'd remember
her too.

BOSS YOSHI
(laugh)

Boss Akira raises a glass up.

BOSS AKIRA (SUBTITLE)
(In Japanese)
To us!! The bosses of all bosses.
(gulp)

BOSS COY
(gulp)

(gulp)

BOSS YOSHI

(gulp)

BOSS KENISHI

BOSS AKIRA
(cough)

Boss Coy looks back at Boss Akira.

BOSS COY (SUBTITLE)
(In Japanese)
What's going on?

BOSS AKIRA
(gag)

He drops to his knees.

BOSS AKIRA (CONT'D)
(throw up)

BOSS COY
(cough)

BOSS YOSHI
(cough)

BOSS COY
(gag)

BOSS YOSHI
(throw up)

CUT TO:

EXT. STREETS-NIGHT

The Waitress crosses the crosswalk. She takes a wig off of the top of her head. Young Girl being the Waitress the whole time.

YOUNG GIRL (V.O.)
Silent but deadly. They never saw
it coming. No traces of me or my
employment to them can be traced.
This is my life, not theirs.

CUT TO:

INT. BALLROOM-HOTEL-NIGHT

Noah and Young Girl dance in circles.

Her head leaned against his chest.

His hands wrapped around her waist.

YOUNG GIRL (V.O.)
My prince and I will go live our
lives now.

CUT TO:

EXT. STREETS-DAY

Young Girl walks down the sidewalk. Her hand gripped onto the
hand of a girl's. HOPE (8)

HOPE
Mommy?

YOUNG GIRL
Yes?

HOPE
What's your name?

YOUNG GIRL
Mom.

HOPE
Yeah but what's your name?

YOUNG GIRL
Mom.

HOPE
No, your birth name.

Young Girl stops and looks around, thinking to herself. Her
eyes wander but can't come up with an answer.

YOUNG GIRL
Why do you ask that?

HOPE
My teacher wants to know.

She smiles.

YOUNG GIRL
Tell her I'll see her after school.

HOPE
Okay.

CUT TO:

INT. CLASSROOM-ELEMENTARY SCHOOL-DAY

Hope sits at her desk, slides her **binder** into her **backpack**.

Young Girl steps into the classroom.

YOUNG GIRL

Hope?

Hope looks back at Young Girl.

HOPE

Coming mommy!

A woman steps towards Young Girl, **clipboard** in hand, ready to ask questions. MS. PRYOR (32)

MS. PRYOR

Hi, I'm Ms. Pryor. You must be Hope's mother.

YOUNG GIRL

I am.

MS. PRYOR

What's your name?

YOUNG GIRL

Barbara.

MS. PRYOR

Okay, Barbara. Our class is having a hero day, and we wanted to know because she put you as her hero.

Young Girl looks at Hope.

YOUNG GIRL

She did.

Her eyes become watery. She fights the emotions she is feeling at the moment.

CUT TO:

EXT. STREETS-DAY

Young Girl kisses Hope's cheek.

HOPE

Mom!!

YOUNG GIRL
What! A mother can't be proud.

HOPE
Can we get ice cream?

YOUNG GIRL
Sure.

She walks with Hope to their destination.

CUT TO:

INT. BEDROOM-NIGHT

Young Girl pulls the blanket up to Hope's chest.

YOUNG GIRL
Good night.

HOPE
I love you mommy.

YOUNG GIRL
I love you too.

She kisses her on the cheek.

Hope turns to her right and closes her eyes.

CUT TO:

EXT. BALCONY-NIGHT

Young Girl writes in a journal.

YOUNG GIRL (V.O.)
Just like the beginning part of our
story, we go back to the moment
that made us whole.

CUT TO:

INT. MERCEDES BENZ-NIGHT

A woman sits in the passenger seat, takes off the seatbelt from around her lap. GIRLFRIEND (22) A man turns the key in the ignition, turning off the Mercedes Benz. BOYFRIEND (24)

CUT TO:

EXT. BALCONY-CONTINUOUS

Young Girl's eyes are drawn down to the Mercedes Benz. The Boyfriend pulls the door open.

CUT TO:

EXT. SUBURBAN NEIGHBORHOOD-NIGHT

The Girlfriend kisses the Boyfriend.

CUT TO:

EXT. BALCONY-CONTINUOUS

Young Girl's eyes fill with emotion, intaking and feeling what the Girlfriend is feeling.

YOUNG GIRL (V.O.)

These are the moments that take me back. I hope wherever you are, you have your moment. Have a nice life and remember, anything is possible. Good night.

FADE OUT:

CUT TO BLACK.